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copied in fine engravings: The Strawberry Girl, Penelope Boothby, Simplicity, The Age of Innocence and others. Those who cannot afford pictures as expensive as these will find satisfactory substitutes in the artotype reproductions after Millais and von Bremen. Among the most charming child studies of the former are the two historical subjects, The Princess in the Tower, and The Princess in the Tower, while For the Squire and Soap Bubbles are also great favorites. Von Bremen's pictures represent child life among the German peasants, and his best known works of this class are Spring Flowers, and the companion pieces, Morning and Evening Prayer.

THE CHILDREN'S ROOMS.

As the children of the family grow in maturity, they take great pride and pleasure in having rooms allotted to them as their own special domain. The wise parent will leave the arrangement of these rooms largely to the taste of their occupants, allowing them to show their own individuality in selecting and grouping the pictures.

Young people are fond of covering the walls of their chambers with the photographs of their school friends, fancy cards, banners, calendars and the like. If they do a little drawing or painting, specimens of their own handiwork are scattered about. To this miscellaneous collection the mother may, at Christmas time or on a birthday, add some really good pictures, which will give an artistic tone to the whole room and will educate the taste of the young occupant in the love of true beauty.

Set before the eyes of your sons and daughters pictures of the ideal manhood and womanhood which you desire them to attain. The sturdy and indomitable courage of Michael Angelo's David is attractive to every boy, and a foreign photograph of this noble statue is a picture he is sure to enjoy having in his room. Similarly, the pure, sweet face of Bodenhäusen's "Nydia," the blind girl of the Last Days of Pompeii, is a favorite with most young girls.

It is a mistake to give boys pictures of manly ideals alone, or to limit the range of a girl's pictures to merely feminine ideals. It is a good plan for a boy to know his mother's conception of pure girlhood and for a girl to know her father's highest ideal of manliness. I know a good mother who selected for the principal picture in her son's room a photograph of Ittenbach's exquisite picture of the Young Mary. Another lovely ideal of pure young womanhood is Carlo Dolci's Saint Cecilia.

For a girl's room the frank, open face of Andrea del Sarto's Young John the Baptist is a charming picture.

If your boy is fond of animals, educate his taste to admire the works of the best animal artists, Landseer and Rosa Bonheur. Fairly good plaster casts after Barye may be obtained of some art dealers and make attractive ornaments for a boy's room.

If your daughter is fond of music, let her hang the portrait of her favorite composer among the treasures of her room.

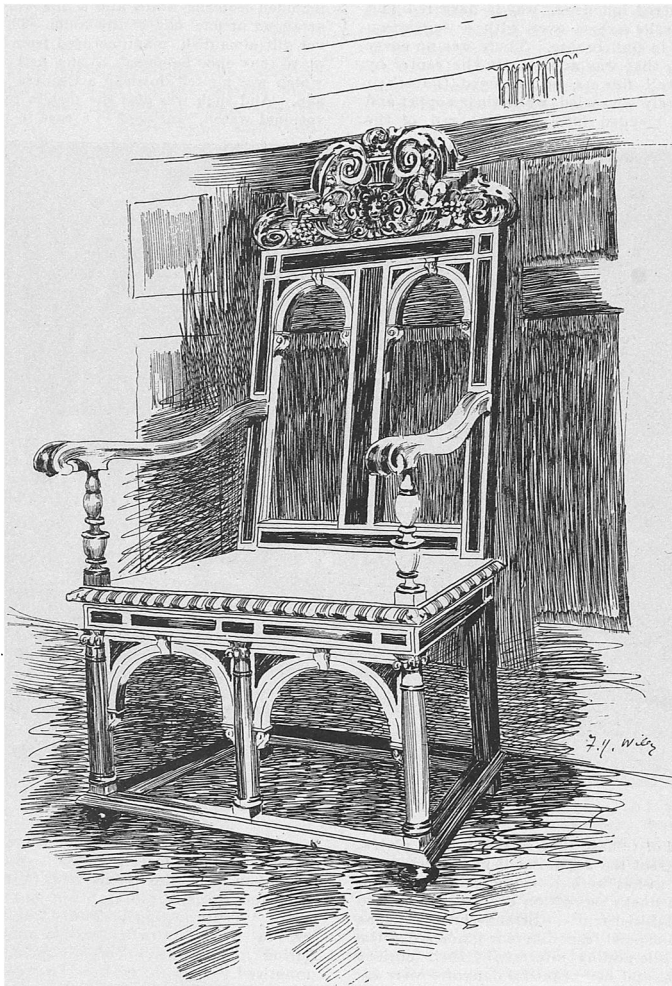
By a little assistance from older and wiser friends, young people may, with a few well chosen pictures, transform their rooms into veritable palaces, where some of the happiest moments of the day may be passed.

HINTS ON ARTISTIC DINNER TABLES.

It is extremely difficult to arrange a color scheme for a dinner table on account of changing courses that make it hard to find appropriate colors for the dishes served. A luncheon is much easier to manage, because the menu is more restricted. A simple color scheme such as white, yellow or pale green is easiest to carry out, but whatever color is taken as a keynote should be carried out in every detail.

Suppose we start with amber and white, or with green and white, something that will readily harmonize with celery, salads, ices and such other articles of food as are needed at lunches. This will be a safe beginning, for while we can arrange a side table with a profusion of colors, a Rubens-like richness of tint, it is much easier to carry a simpler scheme through a whole meal. Starting with amber and white, I would choose a white with a yellowish or a greenish cast, not a chalky white that is dull and dead, and will not melt into any harmony. Remember that a study in white is quite a different thing from mere absence of color. White is the combination of all colors, and is therefore the most spiritual. But our highest conception of white is not a mere mathematical mixture of red, yellow and

blue; matter, soul and mind. That seems like a negation. But let the spiritual yellow slightly predominate and we have a luminous white, a white full of life and light such as we think the angels wear. This white is full of sunshine, harmonizes with our amber tints, and can be followed up even into the darkest bronze. This is the white that I would choose. Then I would have amber glasses, linen of creamy brown, while all the tints from white to bronze would offer

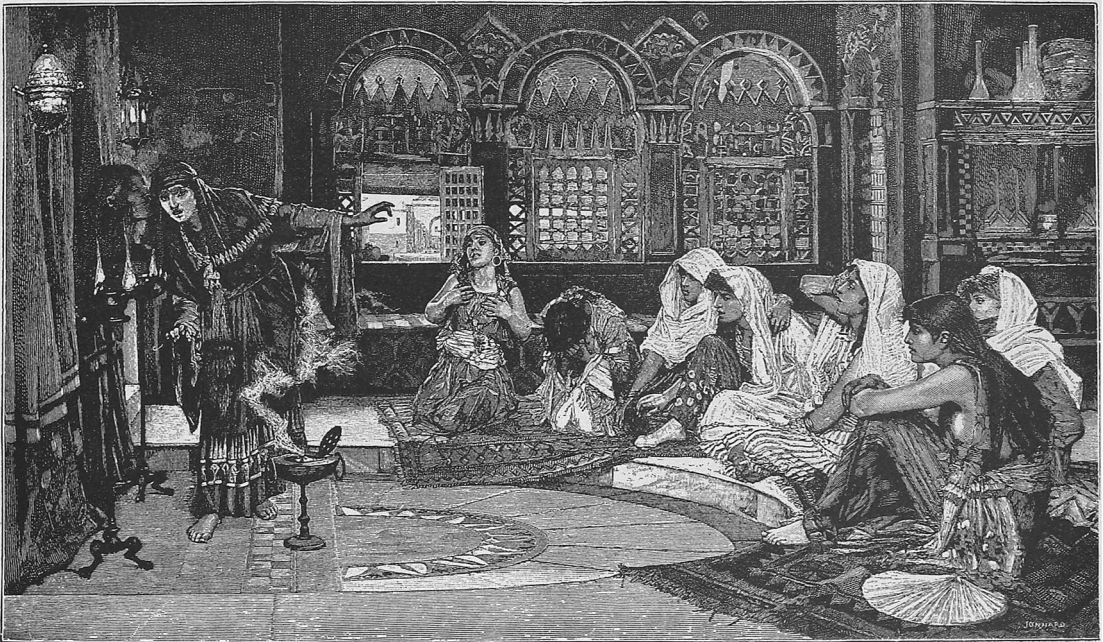


ITALIAN CHAIR. DESIGNED BY F. J. WILEY.

ample scope for choice of other dishes and viands. Apricots could be heaped in an amber dish, ices could be tinted in harmony, and in the center could be placed a great mass of white roses. Green and white could be worked up in the same fashion. Indeed, there is no color that cannot be taken as a keynote for our scheme, but I would avoid crude, aggressive tints, for they are harder to manage, and produce less pleasing effects.

A charming effect may be obtained by doing away with the cloth and allowing the table to become the keynote of our color study. An oak table with its rich yellows and browns, in which there lurks a suggestion of green, would afford an easy and charming color scheme with which our amber, bronze and yellow would be in perfect harmony. A London dining-room, in which was recently given a red luncheon, was in dark red and carved black oak, its red walls strewn over with a suggestion of lotus leaves and flowers in dull bronze. There was no cover on the red mahogany table that was adorned in the center by a great bank of English wall flowers, so arranged that their stems and leaves were entirely concealed, while their copper and orange tones touched and blended into the dull red of the

amongst these novelties, nothing was prettier than a small case, lined with blue satin, and containing prayer and hymn books, of which the cover in silvered calf, stamped with tiny golden stars, were intended as an imitation of aluminum metal. This case, as well as some exquisite morocco bound books, with corners and clasps of not gilt but gold, and some Bibles arrayed in the skins of bear and skunk and sable were displayed. The Cambridge Press had on view prayer books in white calf, with silvered edges, designed for marriage or confirmation gifts; whilst the Oxford Press were making a feature of their tiny "Thumb Prayer Books," little volumes almost square and exactly half the size of those in ordinary use. A sumptuous altar plate manufactured for the See of Liverpool was exhibited; also some dainty specimens of engraved glass. Wood carvings, which included lecterns, stalls and a fine reredos, were conspicuously arranged at one end of the room. There was also shown a silver gilt alms dish, manufactured from the remains of the silver plate that once belonged to the first bishop of Sarawak, but which was melted down in a Chinese riot some thirty-six years ago. And such was also the fact in regard to a silver gilt "devotional watch," inclosed in a case in the form of a skull, fash-



STUDY OF AN EASTERN INTERIOR.—CONSULTING THE ORACLE.

table. The menu consisted of tomato soup served in Kaga plates, red mullets and pâtés in great red Japanese dishes representing fish and animals. All the dishes were a study of harmony in color, from the red brown ducks served on earthen platters to piles of red jelly and crystallized fruits. Strange bronze spoons and curious objects of red enamel from different lands aided the general color harmony, while adding interest by their curious workmanship. The hostess and her beautiful daughter were attired in red, the mother wearing garnet ornaments and the daughter strange Oriental beads that exactly harmonized with the color scheme of the room.

DECORATIVE NOTE.

AT a recent ecclesiastical art exhibit in Birmingham, Eng., the show of prayer and other devotional books attracted attention. Many new modes of binding and ornamenting such volumes were introduced to public notice, and perhaps

ioned probably from the model of one presented by Francis II. to his wife, Mary Queen of Scots. A chased silver shrine lamp, too, taken from the Sebastopol Cathedral by the English in 1855, and an enthralling bit of old brass work, bearing the motto, "Trust in the Lord only," and discovered near Coventry, in which town it was probably used as a fumigator during the visitation of the plague, could not be passed unnoticed.

Amongst the needlework the palm was undoubtedly merited by the superb altar frontal designed by Mr. William Morris, and upon which Mrs. Burne-Jones and Miss Macdonald had for eight years expended their energy. Worked in Japanese paper thread and in silk from the cocoon, the raised golden pattern of vine leaves and grapes stood out in bold relief against a background of gold, with marvelous effect. A panel, with the figure of our Lord, in which the hair was wrought in human hair, as well as two larger panels, with a design of magnolias upon the one and of azaleas upon the other, whilst on each a peacock, with an elaborately perfect tail, disported itself, were also worthy of close examination.